DOCUMENT RESUME

ED 312 715 CS 506 894

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TITLE Turning History into a Radio Program: Broadcast Interns and the National Archives.
PUB DATE 19 Nov 89
NOTE 52p.; Paper presented at the Annual Meeting of the Speech Communication Association (75th, San Francisco, CA, November 18-21, 1989).
PUB TYPE Reports - Descriptive (141) -- Speeches/Conference Papers (150)

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *Broadcast Industry; *Experiential Learning; Higher Education; Instructional Innovation; Interdisciplinary Approach; Program Descriptions; *Programing (Broadcast); *Radio; *Scripts; *Student Experience; Student Research
IDENTIFIERS *National Archives Atlanta Branch GA; West Georgia College

ABSTRACT

Most broadcast educators realize the importance of experiential learning as a tool for preparing students for careers in radio and television. An innovative new program was set up between West Georgia College and the Atlanta Branch of the National Archives. A pilot project involved six teams of two students each in a scriptwriting class. Students were expected to visit the Atlanta facility, meet the director and his staff, select an appropriate historical record, transform it into a dramatization, create a script, and produce a 10-15 minute tape suitable for radio broadcast. That is, each student was to function as a sort of part-time intern, learning the techniques of archival research from the director and his staff, and learning the process of scriptwriting from the classroom instructor. Another project involved four students (in a combined internship and advanced radio production course) in the creation of a half-hour radio variety program along the lines of "All Things Considered," but emphasizing historical events. Such projects (1) allow students to continue to enroll in coursework while getting intern experience; (2) place students in a genuine writer-client relationship; and (3) emphasize creativity and writing skills. (Appendixes contain the initial project proposal, sample archival document, a history vignette, a completed radio script, a prototype variety show format, client evaluations, and documentation sheets.) (SR)

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Turning History into a Radio Program:

Broadcast Interns and the National Archives

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Paper Presented on a Panel on

Innovative Approaches in Mass Communication

Commission on Experiential Learning

Seventy-Fifth Meeting

Speech Communication Association

San Francisco, CA

November 19, 1989

CS506894

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Turning History into a Radio Program:
Broadcast Interns and the National Archives

Most broadcast educators realize the importance of experiential learning as a tool for preparing their students for careers in radio and television. As the popularity of the mass communication field in general increases, both graduating seniors and employers at stations across the country are becoming more and more aware of the competitive nature of "getting that first job."

Conventional Internships

Traditional internship programs are essential and are generally in place at most colleges and universities offering degrees in broadcasting or mass communication. Students desiring careers in radio are urged to do internships at local radio stations which will frequently expose them to news gathering and production, and less frequently to DJ work or sales. Local television stations or cable networks may provide internship opportunities for students who have studied the techniques of studio TV or small format video production. In both of the above cases, the focus of activity is generally on the development of basic newswriting skills and the practice of operating professional radio and television equipment; it is not on the creative writing aspect of original programming such as features or documentaries. Those radio and television stations involved in creative original programming are highly responsive to the ratings game and to sponsors' concerns and are unlikely to allow student interns the chance to write and produce programs of an

investigative or controversial nature. Traditional internships at radio and TV stations allow students to work equipment, gather news from police blotters and AP machines, and write and produce an occasional public service announcement. They are not, nor do they pretend to be, creative proving grounds or writers' workshops that seek to produce new or innovative programming.

Opportunity for Innovation

An opportunity for a new internship that breaks with these traditions and allows much creative latitude for the student presented itself at our institution recently. The director of the Atlanta Branch of the National Archives, Gayle Peters, expressed a desire to set up an internship for West Georgia College students with interests in both broadcasting and history. His needs were specific and his enthusiasm great.

The Atlanta Branch of the National Archives needed publicity. It houses over 45,000 cubic feet of paper and another 45,000 reels of microfilm containing records dating back to 1716. With a full-time professional staff of five and a part-time staff of three, the facility was a potential goldmine of information to researchers, genealogists, community groups, archivists, and educators. It was, and is, underused. Few people know of its existence, thinking only of the main facility of the National Archives in Washington, D.C. As director of this regional office for the Southeast, Mr. Peters felt a real need for advertising his branch to the public who, in effect, pay his and his staff's salaries. With over 300 mass communication majors, a journalism program, and scriptwriting and radio

production courses, West Georgia College, only an hour away, was a natural choice for his invitation to collaborate. (See Appendix A for initial proposal).

Pilot Project

The first step was to create a pilot program that might later be incorporated into a longer radio format. A dozen mass communication seniors enrolled in a scriptwriting class were given a special assignment. In addition to the normal load of writing radio and TV commercials and public service announcements, and creating storyboards for real or fictitious products, the class was broken into six teams of two students each. The pilot project was call The Client Script.

The choice of title was meant to suggest that here was an assignment that was not intended for the course instructor alone to read and grade. Rather, it was to be a product acceptable to the National Archives, the real client in this case. Students were expected to visit the Atlanta facility, meet Mr. Peters and his staff, select an appropriate historical record, transform it into a dramatization, create a script, and produce a tape. They were encouraged to consult frequently with their client as they progressed along through the several stages of basic concept to treatment to first draft to final draft to audiotape. The bottom line was simply this: each student was to function as a sort of part-time intern, learning the techniques of archival research from Mr. Peters and his staff, and learning the process of scriptwriting from the classroom instructor. By experiencing the actual give-and-take of the writer-client relationship (even though no money ever changed hands), the students got a good

look at the process of pleasing someone other than their professor. This added dimension to the course was a wonderful excursion into experiential learning in a professional workplace. Those students wanting to enter careers in media writing or production were able to see a potential market for good scripts and tapes apart from the traditional avenue of radio broadcasting. Their client was the Archives, not a radio station. What Mr. Peters did with the products for which he had "contracted" was his affair, not the students. Their job was to write scripts and make tapes.

The intention was to eventually get some of the tapes aired on local radio stations. Such exposure or free advertising would let listeners know where the Archives branch was located and the kinds of activities in which it was engaged. To that end, students were assigned to write a 10-15 minute script and to then produce the script on audiotape. The short length was to allow for a product that radio stations might be interested in running, and few stations (even public ones) would want something an hour long.

Constrained Creativity

The dramatization was chosen so students would be forced to transform historical documents written in narrative form into the engaging elements of dialogue, music, and sound effects. What better way to make history come alive for the average person on the street than to recreate the characters and situations that actually make up the recent and remote past? Where actual dialogue existed in the record, it was used. When none existed, the student writers, in consultation with the Archives and the

course instructor, would create some. He or she was granted the creative license to actually put words into the mouths of courtroom litigants or Indians from the early 19th century. In this regard, the final products resembled audio docudramas. Each was based on historical fact and carefully researched. The script was true to the spirit of the event, accurate with names, dates, and places, and consistent with the correct outcome of the court case, treaty, etc. Dialogue alone was created to simulate the desired effect of "eavesdropping" on an historical event, a la the old Walter Cronkite TV show, "You Are There."

The pilot program of radio dramatization went well, and all concerned parties seemed pleased with the results. Some of the actual historical events selected from the Archives for adaptation included the New Orleans riot of July 30, 1866, leading to the election of Radical Republicans to Congress which made Negro Suffrage the law of the land; the New Echota Treaty involving the taking of lands away from the Cherokee Nation in 1835; an unusual Mann Act Trial in the South in 1959; a court case involving illegal slave trading in Mobile in 1816; enlistment "substitutes" during the Civil War; the last days of Martin Luther King, Jr.; the Alfred Rosenberg trial; Revolutionary War pension decisions; and the famous Leo Frank case of 1913 wherein a man was lynched for a crime he never committed. Of the several scripts produced onto audiocassette, this last one represented the best effort by the student producers. The inherent drama of the event was captured well in an intelligent script with competent actors and the skillful use of sound effects and musical transitions. With only slight modification and refinement, sev-

eral of these pilot dramas, all under 15 minutes, would be suitable for airing on public radio and college stations as promotional devices designed to interest listeners in history and to acquaint them with the Atlanta Branch of the National Archives as a free, professional facility not unlike their local public library.

Construction Process

The radio dramatization was often "built up" in layers. The first step was the selection of the actual historical incident. The second step was the photocopying of actual documents (letters, court proceedings, affidavits). Because some of these original documents were written out in an elegant cursive not unlike our Declaration of Independence, students frequently had a difficult time reading them (See Appendix B). That difficulty necessitated a third step, wherein Mr. Peters or his staff would prepare a typed summary (or vignette) based upon the documents (See Appendix C). The fourth step required the students to embellish the vignette, set it into context, and produce a detailed outline of the entire drama. The fifth step was the actual creation of the finished script with all narration, dialogue, and cues for music and sound effects (See Appendix D). The final step involved the recruiting and rehearsing of actors, and the actual production of the program onto audiotape. The assignment took the better part of six weeks from inception to completion.

Although some of the produced tapes did have a few technical problems or used actors who were something less than totally convincing as Confederate Army colonels, for the most part the

results were encouraging and indicative of a potentially fruitful relationship between our mass communication program and the National Archives.

(Four-minute audio excerpt from a dramatization: "The arrest of a Georgia moonshiner in 1928," based upon a real incident)

Variety Program

The most recent offshoot of the continuing interest by the Archives in using radio has been the creation of the half-hour radio variety program. Involving a more complex arrangement of audio elements, and incorporating the historical dramatization concept already outlined, this joint venture was certain to require a greater expenditure of time and effort by the student producers. As a result, only four students were selected for this project, and it was handled as a combined internship and advanced radio production course. The students would receive a normal credit load of five hours and be expected to devote all of their attention in the course to the writing and producing of one or more professional-quality half-hour radio shows. The program was to be along the lines of the popular public radio show, "All Things Considered." Rather than emphasizing current events, it would deal with historical ones.

This type of quasi-internship really brought home the value of experiential learning. The students got to know each other and the personnel at the National Archives very well, and a true collaborative spirit developed. The students came up with an overall program format based upon Mr. Peter's prototype (See Appendix E), changing a few elements to suit their interests and

to keep the program flow fast-paced and interesting. They scheduled appointments with archivists, historians, genealogists, and educators. They conducted structured interviews with them on audiotape, and then edited these down into short features that were scattered throughout the program. Tips on how to trace one's family tree might be followed by comments from a patron who received help on a research paper dealing with a Civil War or peonage question. Musical sections that featured big band sounds of the '40's would introduce a segment on World War II enlistments. Student hosts would ask a trivia question about some historical incident, then go into an interview with an archivist on how best to seek out an answer to that type of question. Audio archives pertaining to a central theme were worked in when appropriate, so listeners would realize that the National Archives has actual historical recordings available in addition to paper documents and microfilm. The end of the program would include the answer to the trivia question, some music, a preview of the next show, and a standard sign off with acknowledgements.

The two half-hour segments created to date were bundled together under the program title, "Southern Yesterdays." They both use the same theme music to open and close, and a similar pattern of organization. Each was written and produced by a separate team of two female broadcasting students. One program dealt with the "Roaring Twenties," and the other focussed upon World War II, in view of the 50th anniversary of the outbreak of war in Europe.

(Three minute audio excerpt from beginning of a "Southern Yesterdays" half-hour radio variety program)

Advantages

The advantages of involving college broadcasting students in the experiential dimensions of a project such as the National Archives radio show are several.

Students need not take off an entire quarter to be an intern at a radio station. They continue to enroll in other courses while working in a small group under instructor supervision, producing radio programming and using college production facilities.

The instructor provides advice and assistance with the writing and producing, but he or she is not the final judge and arbiter of the students' work. The students have a genuine client in the Archives, and they must please that client first and foremost. The instructor assigns grades based upon recommendations from the Archives staff (See Appendix F for client evaluations of some preliminary scripts).

Students are actually creating something for radio. They are not merely playing records, reading the news or weather, or dubbing national spots from reel onto cart. They are involved in the process of broadcast journalism as they locate and interview appropriate persons, and they are forced to focus their attention on writing--writing interesting ideas, clear sentences, accurate information, and believable dialogue. As many broadcast educators today correctly lament, students need more training in writing and less in equipment operation.

Problems

The archives radio project was not entirely without problems. It continues to develop and to receive modifications. Students have complained about the necessity of several trips from the campus to the National Archives office in East Point, Georgia, especially with limited evening and weekend hours (Trips and/or phone calls are documented by students on special forms attached to course syllabus--See Appendix G). Some students had difficulty finding an historical event which they felt held out enough potential for strong dramatic development. And there were instances of technical problems with equipment or aging genealogists with weak voices that barely picked up on portable cassette recorders. None of the problems appeared insurmountable with adequate patience and organization, and so the plans are to move ahead with the project during subsequent quarters of instruction at West Georgia College.

Summary

The interdisciplinary aspect of this project is obvious and important. Students who actually take the time to dig through the old records in the Archives are amazed at the wealth of information available--information that is not digested, diluted, or interpreted by historians or textbook authors. The records are indeed primary sources--documents with facts, figures, dates, names, and places. The process of studying these records, talking to archivists and historians, and pulling together the pieces of an incident that all together shed light on a broader event, can be a truly rewarding experience for the undergraduate student in broadcasting whose only previous con-

tacts with "history" have been in a required Western Civilization course.

APPENDIX A

PROJECT PROPOSAL

National Archives—Atlanta Branch
1557 St. Joseph Avenue East Point, Georgia 30344

March 7, 1988

Glen Novak
Department of Mass Communications
West Georgia College
Carrollton, GA 30117

Dear Glen,

The interest that you and Chester showed in the proposals I brought Thursday is very encouragining; I really appreciate the time and enthusiasm you gave me. I'm hopeful that the project can come to fruition with the help of West Georgia.

I am enclosing a copy of two tapes produced by the National Archives that I dubbed at home. "The Sounds of History" is an attempt by the National Archives to let people know that sound recordings are also documents that have historic value and tell us a lot about the people and events in history. These snippets were selected from a large amount of material in Washington, to give a flavor of what is available. I'd like you to listen to them to get an idea of what we can include in any program produced, especially if we decide to have a "sounds of history" segment. We can use the materials on these tapes plus one I have in East Point on WWII voices, or we can request specific items from Washington with a little lead time.

Note that the National Archives has produced two slightly different versions. The one with "Flying Home" is older.

We will be sending you narrative histories of three or four items in our holdings, along with copies of the original records, for your examination in the near future.

I'm looking forward to our April meeting. In the meantime, if we can answer any questions please let me know. Again, my thanks for your interest to this point.

Sincerely,

Gayle

Gayle P. Peters, Director
National Archives-Atlanta Branch
(404) 763-7477

NATIONAL ARCHIVES CENTER
Administered by the National Archives and Records Administration

POSSIBILITIES FOR A JOINT PROJECT
BETWEEN WEST GEORGIA COLLEGE
AND THE NATIONAL ARCHIVES-ATLANTA BRANCH
March, 1988

1. FIRST PROPOSAL

The two organizations produce one or several straightforward Public Service Announcements, lasting from 10 to 60 seconds, on subjects ranging from "here we are" to announcements of upcoming events such as genealogy workshops, to messages of more substantial content, such as presenting advice on genealogical research, information on interesting records in the Archives Branch, etc.

These can be produced for broadcast on WWGC, or for distribution in Georgia or the South.

2. SECOND PROPOSAL

The two organizations produce a series and/or a pilot of greater length. Each program would last between three and fourteen minutes, and would be produced for a fairly regular broadcast schedule, either daily, weekly, or monthly.

See attachment A for one possible format.

The programs can be produced for broadcast on WWGC, or for distribution in Georgia or the South.

3. THIRD PROPOSAL

The two organizations produce a series and/or a pilot of even greater length. Each program would last between 28 and 30 minutes, and would be produced for a fairly regular broadcast schedule, either weekly, semi-monthly, monthly, or bi-monthly.

See attachment B for one possible format. (Appendix E)

The programs can be produced for broadcast on WWGC, or for distribution in Georgia or the South.

4. If proposals 2 or 3 have interest, the following questions occur:

A. What shall the programs focus on?
B. Should other institutions be invited to help?
C. What costs will be involved; how are they to be met?
D. Why? What would be the goals?

FOCUS

From the perspective of the National Archives-Atlanta Branch, there are several logical possibilities:

1. Focus on the Operations, resources, and research done in the National Archives-Atlanta Branch, which would highlight historical records of the U.S. Government concerning not only Georgia, but also the Carolinas, Florida, Kentucky, Tennessee, Alabama, and Mississippi, from the 18th century to the 1960's.

2. Focus on the operations, resources, and research done in both the Atlanta Branch and the Fort Worth Branch, which would add Government historical records on the rest of the South: Louisiana, Arkansas, Texas and Oklahoma. Records date from the early 19th century to the 1960's.

3. Focus on all the archives in the metropolitan Atlanta Area, including the Georgia State Archives, the Atlanta Historical Society, the Jimmy Carter Library, and special collections at Emory, Atlanta University, and Georgia State University.

4. Expand to all the archives in Georgia, including the Georgia Historical Society, the Richard Russell Library in Athens, and all the special collections throughout the state.

5. Expand that to all the archives in the South, including the state archives, the state historical societies, the Southern Collection at UNC-Chapel Hill, and others.

6. For each of the geographical limitations in points three through six, other institutions could be added: museums, living museums such as Agrirama and Shaker Village in Kentucky, historic sites and historic preservation organizations, as well as others.

OTHER INSTITUTIONS

Depending on the proposals involved, and the scope of the focus, additional institutions could be of real help.

1. If the first proposal is adopted, I believe that the Mass Communications Department and the National Archives-Atlanta Branch can successfully complete the project.

2. If the second or third proposals are adopted, we may want to request help in research and writing from the English and History Departments at WGC. The Society of Georgia Archivists can help by gathering information on which archives exist in Georgia, and requesting cooperation from the archives in Atlanta or the state. Similar societies exist in most of the other southern states. The Georgia State Archives and the Jimmy Carter Library may be agreeable to helping with production by conducting research in their own materials and assisting in other ways. Obviously, the more institutions and individuals involved, the more difficult it will be to keep the project focused and controlled by those with most involvement; on the other hand, if other institutions form a real interest and can and will assist with real resources of people, facilities, expertise or money, the help may be worth the price.

COST

I have no idea what costs are involved in any of the three proposals, or how feasible proposals two and three might be. The Atlana Branch has a few hundred dollars that might be made available to a project. We also have a support group organized whose main purpose is fund-raising for us; their help might very well be available to raise additional funds.

In addition, as a non-profit organization with IRS status, the group "The Friends of the National Archives-Atlanta Branch" is eligible to apply for G.E.H and N.E.H. grants for media presentations.

GOALS

For the first proposal, the goal is a wider dissemination of information about the existence, the research resources, and special events at the National Archives-Atlanta Branch.

For the second and third proposals, the goal is two-fold: To present to Georgians and/or Southerners information about the myriad people and places involved with preserving the heritage of the area, and to acquaint students and scholars with resources available to them in their history research.

ATTACHMENT A

Programs 3 to 14 minutes long.

Each short program would present one or more aspect(s) of the chosen focus, such as:

Interview with staff official of the organization about the work of the institution, or one aspect of the materials and events there.

Interview with a visitor, researcher, user of a specific facility.

Dramatization of an event in the materials.

Lessons and advice with local and family history research.

Format:

A. One Minute: Opening music and announcer

B. Four Minutes: Interview with staff member or researcher

C. Four Minutes: Dramatization

D. One Minute: Closing music and announcer

APPENDIX B

SAMPLE ARCHIVAL DOCUMENT

United States
vs.
Negro Slave Ben
Superior Court
Mobile County

The said Slave was seized in the woods by an inspector of the customs in the County of Monroe which borders on the Spanish part of West Florida & was brought to Mobile County, and tried there without any instruction from the court or order of seizure issued by the Clerk of the Superior Court of Mobile County, directed to the Marshal of the Mississippi Territory, by virtue of which the said Negro was taken into custody by the Deputy Marshal, and the usual notification and advertisement of the said seizure were posted up and published in the newspapers & that the negro was arrested by the custom house officer he was not in the possession of any one. The said negro was seized within the jurisdiction of the Superior Court of Monroe county and was libelled in the Superior court of Mobile county, and a claim and answer put in by Robert Fuller as appears by the proceedings in the case. It was proved on the part of the United States that the said negro had lived in Pensacola for some years, and was claimed during that time as a slave by a Mr Montano, and that during that time

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he exercised owners hip over the said negro and at one time offered to sell him. The negro spoke the english language and said that he was born in the United States - but no proof was exhibited of his late residence any where but in Pensacola nor was it proved by what means he came into the United States. Mr Baller of Washington County claimed him as a slave and as his property, and gave the usual bond to respond the costs - but he exhibited no evidence of title, and did not prove that he was ever in his possession. The court instructed the jury that if they did not find that the said negro was forfeited to the United States, they must find in favor of the only claimant altho' such finding would not be conclusive as to the right of the said Baller, but would leave the right of other claimants, as well as any claim which the negro himself might have to freedom open to controversy. ~~and to be recovered for and determined~~

It was also stated as the opinion of the court that whether before the jury went out or afterwards (it is unnecessary) that admitting the act of assembly* which forfeits slaves, illegally imported to the territory and collector, to have been sufficiently authorized by the general slave trade act (passed by Congress in 1807) notwithstanding the special provision, for the freedom of slaves introduced into the Mississippi

* Repealed by the Territorial Legislature in 1812

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Territory, made by the act "for an amicable "settlement" &c (passed in 1798); — yet That the illegality of importation must be established by a prosecution at Common law under the act of congress "to prohibit the importation of slaves, into any port or place within the jurisdiction of the United States," &c, or by an additional prosecution founded on the same act, when the mode of importation admitted of it; before the Collector & the Mississippi Territory could institute a suit for the purpose of having the negro sold and the proceeds of the sale divided between them.

Wherefore on the behalf of the United States, comes Wm Crawford their attorney and excepts to the charge of the court, — and tenders this as his bill of exception, which he respectfully prays the Judge of the said court to sign & seal.

And the same is signed and sealed accordingly.

24th Octr 1816 } Harry Toulmin

Extract from the Minutes of S^d Court

Know all men by these presents that we Robert Caller & James Johnston are held and firmly bound unto the United States in the Sum of one hundred Dollars Good and Lawfull money to be Levied of our Goods and Chattels respectively, the Condition of this obligation is Such that if the above bound Robt. Caller who claimant in a certain Case now to be tried wherein the United States are Plaint and Negro Ben Defendant now if the Said Robt. Caller does establish his claim in the afore mentioned Case then this obligation to be void, or if he fails therein he Shall pay Costs of Said Suit—

23^rd Oct^r 1816.

Robt Caller
James Johnson

Libel—
United States vs Negro Ben } Robt Caller Claimant
The Jury — Lew^s McCandless, Joh. Clements, Wm Lyons, — John Buchland, Robert Barnard, Diago McCoy, Tho^s Powell, I. F. Long — Alexander Miller, Theron Kellogg — Dominique Solis, — Maquet Esclave, — We the Jury find a virdict for the Claimant Tho^s Powell, Foreman

I Thomas Powell Clerk of the Superior Court of Mobile do hereby certify the a foregoing to be a true and correct Trans Script of the Papers & Record on file and in my office

Given under my hand and Private Seal for want of Seal of Office this 21st day of June 1817 - Th.s Powell Clk S C Mobile

In Jefferson Court for the County of Adams Mississippi Territory Exercising Admiralty Jurisdiction

Ar now comes into Court, Robert Caller by his Attorney D. B. Ripley and claims the Said Negro Ben, and for answer to Said Libel he Says that the Said Ben is his property that the Said Ben is a Native of the United States of America, and that Said Ben was not brought in to the Sam contrary to the Laws there of Therefore the Claimant Robert Caller prays that the Said Ben may be restored to him and for his costs

D. B Ripley

Proctor for Claimant

(Indorsed)

Filed 1st day Term Oct 1816

M M Kinsey Clk

APPENDIX C

HISTORY VIGNETTE

(not based upon sample archival document in App. B)

HISTORY VIGNETTE 89-5

WILLIAMSON SMITH AND CHEROKEE EMIGRATION

When European explorers reached the new world they found the land already inhabited. From the beginning they had to deal with these indigenous people in some way. From the earliest days of the Federal government a relationship has been carried on with the Indians (now called native Americans because the name Indian was imposed by the Europeans---but so was the name American). In the beginning (1789-1824) Indian affairs were administered by the Office of the Secretary of War. In 1824 an Office of Indian Affairs was established in the War Department and in 1849 transferrsd to the newly created Interior Department. The organization was officially known as the Office of Indian Affairs until 1947 when it became the Bureau of Indian Affairs.

This vignette is drawn from the microfilm publication "Special Files of the Office of Indian Affairs, 1807-1904", M 574, Roll 4, part of Record Group 75, Records of the Bureau of Indian Affairs. The Special Files consist of correspondence, reports, accounts, affidavits, and other records brought together for easier reference. Most relate to claims and investigations. The claims are of traders for goods furnished to Indians or the government, of transportation contractors for shipping goods, of attorneys for legal fees, of other persons

for services to Indians or the government, of both Indians and whites for losses from deprerdations, of Indians for losses resulting from their removal from the East, and of people claiming the right to share in tribal benefits. The investigations, other than those of claims, were principally of the conduct of the employees of the Office.

The records used in this vignette are from Special File Number 31," Williamson Smith, claim for transporting Cherokee emigrants in 1838". The records date from 1837 to 1846 and, as the microfilm pamphlet prepared to accompany the publication points out, contain many letters about the emigration not specifically related to the claim. It should be noted that the records in this Special File tell only part of the story. Many things are alluded to or mentioned only in passing. To gain better understanding of Cherokee enigration one would want to consult other records relating to Indian affairs (many of which are also available on microfilm at the National Archives-Southeast Region) as well as other sources. Finally, I did not read all the records in the Special File in the preparetion of the vignette.

The recodrs gathered for this "case" consist of letters and reports of Williamson Smith, Superintendent of Cherokee Removal, to C. A. Harris, Commissioner of Indian Affairs. Smith begins, in a quarterly report of April 1837, from Calhoun, TN., by describing the conditions he found upon his

arrival at the Cherokee Agency East. He said that when he arrived at New Echota, Ga., in January 1837 he found 366 Indians drawing rations and willing to go by West by water. There were also many willing to go by land who were waiting only for the arrival of officers to make proper settlement of their affairs. The Indians were eager to leave in order to get to their new homes in time to make a crop that year. He was unable to induce others to go because they were waiting for John Ross to do something for them. John Ross is mentioned frequently in Smith's reports. Some knowledge of Ross's position among the Cherokee is helpful in following his story. Other records from our collection or secondary sources give this information.

The second document I consulted was a letter of 5 June 1837 from Smith to the Commissioner. This is quite a long letter and somewhat defensive in tone. (One might remember this tone in evaluating the reports of Mr. Smith. I would not wish to question Mr. Smith's integrity but he was not an impartial observer reporting on what he saw). It semms that the Commissioner had sent Smith copies of two letters containing charges involving the conduct of Smith's duties. The charges related to payments Smith had made to certain Indians before they left for the west, promises he had made to others, the accuracy of the muster rolls he had made, and the supplies he had bought for the trip. (Although the records do not state it

explicitely, apparently Indians could either travel in a group by water at government expense with provisions provided by the government, or they could find their own way overland, in wchih case they would be paid at least part of the expenses before they left).

In his defense Smith said that upon his arrival he found the Indians not entirely willing to cooperate. They had heard from Indians who had already travelled to the West that the government did not always pay them what they had been promised at the conclusion of their journey. After careful consideration he had decided to pay the Indians to gain their good will and cooperation. Any promises he had made were necessary to induce the Indians to move. Further, given the conditions he had found he had done all possible to make accurate lists of Cherokee who had emigrated. He had been careful to deal only with members of the "Treaty Party" among the Indians. As to the supplies, Smith argued that it was not reasonable to expect him to buy the exact amount of supplies need on the journey. It would be better he said to buy too many than too few because he could buy them more cheaply there and any surplus could be sold at higher prices in the West where such goods were more scarce.

Most of Smith's other letters and reports only restate and amplify the points made in these. He does describe a gradually worsening situation. He had heard of threats to kill an

Indian who was an important advocate of the views of the government and a supporter of emigration. He could not find enough proof to act in the case but he did not doubt the truth the threat.

Smith also reported that many Cherokee, instead of making preparations to leave, were building new houses, repairing their old ones, planting new crops, and generally improving their holdings. Others were becomig more distant and less willing to mix with whites. Many had already gone to the mountains and others were preparing to do so. He reported that whites in the area had become alarmed and had petitioned the Georgia government for military aid. Many whites feared bloodshed soon. Prospects for emigration were dim.

The delegation of Cherokee, led by John Ross, currently in Washington was especially problematical. Many Indians felt that as long as the delegation was there, there was a chance for a new treaty with better terms for the Cherokee. As long as there was any such hope few Cherokee would be willing to emigrate and possibly miss out on the better deal. This situatiion was growing critical because pending legislation in the Georgia Legislature would soon drive the Indians from the state. The Indians would be ill prepared and would suffer great confusion and distress.

Smith reported that the idea was widely prevelant among the Cherokee that Mr. Ross, upon his return, would call a general

council of the Cherokee nation. Smith urged strongly against that because it would make emigration even more unlikely. Even worse, it would make it very difficult to keep the peace. Smith did not feel that his people were at all prepared for war.

The final communication that I read described a group of about 250 Indians that Smith had accompanied to Alabama and had seen put on a steamer to the West. They had left he said all in good health and spirit. He hoped to have another group ready to leave later that month.

This vignette says nothing about any claims that Smith might have made for compensation for expenses incurred in transporting the Cherokees. The special file from which the vignette was taken tells a great deal about the conditions among the Eastern Cherokee at the time of emigration. It hints at different factions among the the Cherokee by mentioning the treaty party and threats to kill Indians supporting the treaty. It mentions that there was resistance to emigration among the Cherokee. It indicates that conditions among the Indians were difficult. To get the entire picture, to begin to get a better understanding of the hardships faced by the Cherokee on the Trail of Tears, one must go beyond this one source. Among these other sources are recodrs available for research at the National Archives-Southeast Region.

APPENDIX D

COMPLETED RADIO SCRIPT

(based upon vignette in Appendix C, and dramatized by students)

ZACH STEED

JANE BAXTER

MAS 451

WRITING FOR RADIO AND TELEVISION

ARCHIVES PROJECT

"THE TRAIL OF TEARS"

DR. GLENN D. NOVAK

WEST GEORGIA COLLEGE

Production Note: Unless otherwise indicated, all SFX are underneath the speakers. The dialouge of the indians will be written in improper grammar in order to capture their struggle to learn the language.

(SFX: INDIAN DRUM BEAT UP AND UNDER)

Narrator: The Cherokee Indian Tribe has had a long and historical past. They were one of the few tribes that attempted to change in order to fit in with the white man. The Cherokee's had adopted an agrarian way of life and many converted to a christian religion. yet there were certain factions in the government that felt the Cherokee were in the way of progress. During the latter part of 1883, the tribe was gathered under the guns of General Winfield Scott and started the mass exodus westward along paths tjat were to be known as "The Trail of Tears". Our story begins in New Echota, Ga. in June of 1837, where then Superintendent of Cherokee Removal, Williamson Smith was attempting to keep order among the Cherokee and still do his job.

(SFX: END DRUM)

Smith: I can't believe this. Commisioner Harris is upset because of the way I've been handling the situation down here.

(SFX: MAN CLEARS THROAT)

Hayes: Well, sir maybe they are just ready to get these people out of here.

Smith: I thought we'd be well on our way to moving them out of here too, but the tension between the Indians and the Whites have increased.

Hayes: Why are they questioning your abilities?

(SFX: PAPER RATTLING AS IF READING)

Smith: Well, it states here in these charges that I've made some questionable payments to Indians, as well as promises. They've accused me of keeping inacurate muster rolls as well. They also say that I bought too many supplies.

Hayes: But all that was necessary. Those Washington folks do not know what it is like here.

Smith: The reason I paid those people was because they had heard that once they got out west they would not get paid. I did it to keep them from staying here . And as for the muster rolls, that is almost an impossible job to do. there are just too many of them to keep up with.

Hayes: What about the supplies? You did buy too many.

Smith: Look! These folks are never gonna leave peacefully unless we show them that we are sincere in our efforts to help them. I can sell the surplus for a huge profit once we get where we are going.

Smith: Hayes, in alot of ways it is more than money and supplies. In a strange way, I have come to better understand these people since I have been here. I'm still doing the job I was sent here to do, but I'll not resort to brutality. It's insane for the

government to believe that this tribe would give up a land they have held for so long.

Hayes: Well, like I said before, those Washington folks are a long way from Geargia. If they could only see how these people love this land.

Smith: Our own progress is pushing them further into poverty. You can see it in their faces, their dignity is gone.

(SFX: DRUM BEAT UP AND UNDER)

Chief: We not leave now.

Smith: But, Chief Whitetail, I have already paid advances for this land,

Chief: You promise on last full moon that we leave in time to beat next full moon. But it return. My people build new homes, plantcrop. We live like whiteman. We stay.

Smith: You know that there will be blood shed if your peole don't leave. I can't pay you U.S. money and protect you from our guns also. You must leave or pay the money back and prepare to fight.

Chief: We will reep crop. We not leave seed in ground.

Smith: You know that there is much more land and much less tension out in the west. Your people will be much more happy there.

Chief: My people happy here, or in the blueridge with others. We stay here, until John Ross return.

Smith: If I have anything to do with it, John will not be back through here.

(SFX: DRUM BEAT UP AND OUT)

(SFX: HORSE GALLOPS UP)

(SFX: HORSE NAYS)

Man: I have a message here for Mr. Smith!

Smith: Yes, that would be me. Who is it is from?

Man: It's from Mr. Harris sir. Here ya go. I have to be off.

(SFX: HORSE GALLOPS AWAY)

Hayes: What is it about sir?

Smith: It seems that the time has come for us to take action. Harris wants us to step up our efforts to gather our Indians up. He wants them moving toward the west by must month.

Hayes: Next month? We'll never be able to get.....

Smith: To get them out and to agree to a move? Yes, you are so right my friend.

(SFX:DRUM BEAT UP AND UNDER)

Narrator: Not only was the situation between the Government and the Cherokee worsening,there was also tension inside the tribe itself. There were threats a-gainst one of the Indians who was an advocate of the move and the tribe was split on the decision to move. This made Smith's job harder than it would have been had the Indians been unanimous in their decision. Smith had to convince those who wanted to stay to leave while not being so firm as to make those who agreed to the move to

side with the unwilling part of the tribe.

(SFX: INDIANS WHOOPING AND YELLING. GUNS FIRING IN BACKGROUND)

Man: Sir, the Indians are preparing to kill Littlehawk.

Smith: We Can't let that happen. Organize the regiment, prepare to stop them.

Hayes: Littlehawk is our one alli in their camp.

Smith: He's our only hope for getting these people to leave and to cooperate.

Hayes: There is Littlehawk and the Chief.

Smith: Chief Whitetail! Make you people stop at once or I will be forced to shoot. Let him go. He has done nothing.

Chief: Littlehawk have many faces. He have red skin but white heart. He betray his own.

Smith: If you kill him, then You will prove to the whiteman that what they say about you is true. His blood will prove you are savage.

(SFX: INDIANS START TO YELL)

Chief: Silence!

(SFX: DEAD SILENCE FOR ABOUT 5 SECONDS)

Chief: We are no more savage than the whiteman. White take our land, home, pride. White slowly kill Cherokee, he cut trees, he kill animal, he try and take us away from the spirit land.

Smith: You speak the truth, but I can't allow you to kill. If kill him then you will be killing all of your people and proving that you are just like a white.

(SFX: INDIANS MUMUR)

Chief: Silence! Cut him loose. We no white. Littlehawk you go now. You never return to the land of the Cherokee. You curse the spirit with white heart. You see, the color of skin will not be right for white man ever.

(SFX: SILENCE FOR 3 SECONDS. CRICKETS UP AND UNDER. KNOCK ON DORR. DOOR CREAKS OPEN.)

Brave: Mr. Smith, chief want to see you. You smoke peace-pipe and talk about move.

Smith: Thank you. I will be there soon.

(SFX: OF HORSES LEAVING, THEN AFTER A SILENCE WE HERE HORSES APPROACH THE MIKE)

Smith: Chief Whitetail, you called for me?

Chief: Yes, we smoke peacepipe as fire keep us warm.

Smith: Certainly, what is on your mind.

Chief: My people scared you kill them. We not go west. We join others in the mountains. We try to be "treaty party", but white betray us. I not go against you. You are the good Mr. Smith. Still, we leave for the blueridge.

Smith: I understand your feelings, but what about the money I have paid you? What am I to tell my superiors? I've done my best for you.

Chief: We give money back. We not unfair. All who go give money back. We leave because we want to.

Smith: Because I sympathize with your people, i will allow you to leave in the black of the night. No one must know that I have given you my consent. It must be a secret passage. I will report you only after you have had time to be well on your way.

Chief: Smith, you have good heart. We will be swift like the deer, quiet like the eagle soars. We no cause trouble. Maybe if all whiteman like you we no have to fight. May the spirits give you much happy life and you have good luck. Now, as white say, farewell.

Smith: Goodbye and good luck.

(SFX: SAD MUSIC FOR 5 SECONDS)

(SFX: OF PEOPLE BEING BUSY)

Hayes: Sir the tribe is ready for the trip over to Alabama.

Smith: Fine.

Hayes: I still can't believe that that chief and his people got away so easily.

Smith: Neither can I. Maybe it was all for the best. There are still alot of people to be moved out west and we have a job to do, so let's do it. Mount up!

(SFX: BUGLE BLOWING TO SIGNAL THE START)

(SFX: HORSES AND WAGONS START TO MOVE AWAY. FADE OUT AFTER A FEW SECONDS)

(SFX: OF RIVERBOAT WHISTLE)

Hayes: Good ole Alabam! It is too hot for any living thing to survive.

Smith: Yes, it sure is. I'm glad that the Indians are still in good health and ready to go to their new home. Sometimes people change their minds on such a jouney as this, but once they are on the boat, they are not my problem anymore. Get them loaded, and make haste.

Hayes: Yes, sir.

Indian: Will raft float? We not sink?

Hayes: No, you can trust, this whiteman, it will not sink. Now, get on board.

(SFX: SMITH CLEARS HIS THROAT)

Smith: Everyone, may I have your attention? I would like say that I hope that you like your new homes. May you be happy and healthy. That land is yours and the whiteman will not take it from you. Goodbye and goodluck.

(SFX: CROWD OF PEOPLE YELL GOODBYE AND THE BOAT WHISTLE BLOWS AND THE PADDLES START TO TURN THE WATER ABOUT)

(MUSIC IN AND UNDER)

Narrator: The Cherokees' emigration to the west was filled with much disparity. In the latter part of the journey, many lives were lost because of bad weather and neglect by soldiers. The Cherokee despite the hard times has emerged as one of our country's most recognized tribes. They still work hard to preserve their heritage through traditions. If you would like to learn more about the tribe,

contact the National Archives in Atlanta. They are located in East Point on 1557 St. Joseph Ave.

(SFX: DRUM UP AND FADE OUT SLOWLY)

APPENDIX E

PROTOTYPE VARIETY SHOW FORMAT

Each program 28 to 30 minutes long.

A 1930's-1940's Radio Variety Show format

Format

A.	15 seconds:	Opening music--Big Band Sound
B.	15 seconds:	Anouncer and Welcome by Host
C.	30 seconds:	History Trivia Questions asked by Host
D.	3 minutes:	Host Introduces first cast member who has Black Genealogy lesson or advice for write-in questioners.
E.	5 minutes:	Music Bridge (Jazz or R and B) Host Introduces and Interviews First Guest: Staff member/official
F.	4 minutes:	Music Bridge Dramatization of an event in the materials Music Bridge
G.	2 minutes:	Host Introduces "Sounds of History" sound recording of a moment/event/personality in history
H.	5 Minutes:	Host Introduces second cast member who has Genealogy Lesson or advice for non-Black researchers.
I.	6 Minutes:	Music Bridge (early rock and roll) Host Introduces and Interviews Second Guest: Historian/researcher
J.	1 Minute:	History Trivia Answers given by Host
K.	30 seconds:	Farewell by Host
L.	30 seonds:	Closing announcer and Big Band music
	28 Minutes:	Total Time

APPENDIX F

CLIENT EVALUATIONS

Carol Ellis and Lee Pursley

"The New Orleans Riot of 1866"

The script conveys clearly the horror and viciousness of the riot, and the use of much of the actual testimony carries the cadence and the flavor of language in the 1860's. The different witnesses employed show the confusion of the day, while still letting the story progress.

Slightly larger use of a narrator might have enabled the full story of the riot--the possible machinations by the Mayor, the breaking of order by the police themselves, and the relationship between the Federal troops and New Orleans residents, as well as the work by the military to catch up with the riot and bring troops into the city quickly enough to restore order--to come out a bit more clearly.

The script is certainly faithful to the events of the day as the records show them, and Ms. Ellis and Mr. Pursley are to be commended for their choice of subject and their treatment of it.

Robert Lockhart and Kim Fitzgerald

"The Leo Frank Case"

The format, with the introduction and the concluding paragraph beginning and ending the dramatized story, is very close to the sort of package we had envisioned, and I think it works very well.

The dramatization of the event covers the event well and makes clear the points of this episode in history. The writers did a fine job of converting the narrative to an exciting script and show. The only point that might need reworking is that Leo Frank was spirited out of the Georgia State Prison in Reidsville and driven overnight to Marietta. The present phrasing seems to indicate that Frank was still in the Fulton County jail.

The language probably comes across as a little more 1980's than it should, but that could be changed to reflect the styles of then 1910's (if desired) with very little work.

On the whole, the script and the finished tape both demonstrate the excellent abilities as writers and as producers of Mr. Lockhart and Ms. Fitzgerald.

APPENDIX G

DOCUMENTATION SHEETS

DOCUMENTATION SHEET #1 (to be filled out by students)

Your client this quarter is:

National Archives—Atlanta Branch
1557 St. Joseph Avenue East Point, Georgia 30344

Key Telephone Numbers	Area Code 404	FTS 246
[ ] Mr. Gayle P. Peters, Director		763-7477
[ ] Mr. Charles Reeves, Ph.D, Asst. Director		763-7477
[ ] Mrs. Mary Ann Hawkins, Archivist		763-7650
[ ] Mr. Lonnie T. McIntosh, Technician		763-7650

The two members of this team are:

_____ _____

_____

The team was created on _____ (date)

Historical event selected is: _____

_____

Selected on: _____ (date)

Chronology of the project:

1st contact with client on _____ by phone mail visit (circle)

Examination of actual raw documents: yes no date _____

Treatment (narrative description) of event created on _____ (date)

by: student client already existed (circle)

Initial draft of dramatized script done on _____

2nd contact with client, if applicable, on _____ by phone mail visit

Final draft of script done on _____

3rd contact with client, if applicable, on _____ by phone mail visit

If Applicable, finished tape produced on _____ Where? _____

Actors names:

Final contact with client, if applicable, on _____ by phone mail visit

Other comments:

5C

DOCUMENTATION SHEET #2 (to be filled out by client)

(Student will mail or drop off this form to the client at initial contact stage)

1. The student members of this writing team are: [illegible]

2. Their historical event is: LEO FRANK CASE

3. Contacts with the students (please log chronologically):

DATE	TIME	TYPE CONTACT (phone, letter, visit)	WHICH STUDENT?	PURPOSE
4/5	1:30 PM	VISIT ON CAMPUS	BOB LOCKHART	INITIAL SELECTION OF MATERIAL
4/6	10:00 AM	VISIT	KIM FITZGERALD	DETERMINE MATERIAL TO BE ARCHIVED
4/6		VISIT	KIM FITZGERALD	DELIVER SCRIPT + TAPE

4. Script approved on June 6 1988 by Gayle P. Peters

5. Tape received and approved on June 6, 1988 by Gayle P. Peters

6. The students named above in #1 have successfully completed the assigned project of a 10-15 minute radio dramatization of a real historical event on file with the Atlanta Branch of the National Archives.

Gayle P. Peters — June 7, 1988

Mr. Gayle P. Peters, Director
National Archives, Atlanta Branch

Date

7. Please mail this form to Dr. Glenn Novak, Department of Mass Communication, West Georgia College, Carrollton, GA 30118, to arrive no later than June 8, 1988. Do not place in the hands of students.